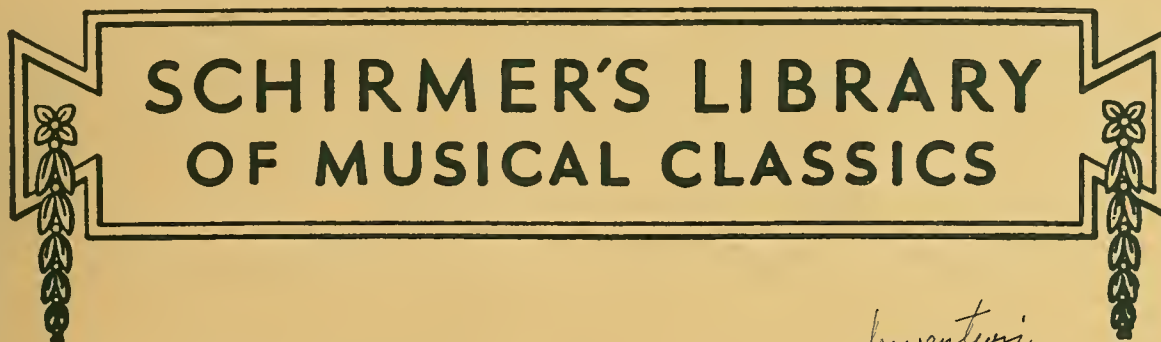


Bach.

15 TWO-PART INVENTIONS

Piano



Vol. 1512

*Inventioni  
# 8  
13*

# BACH

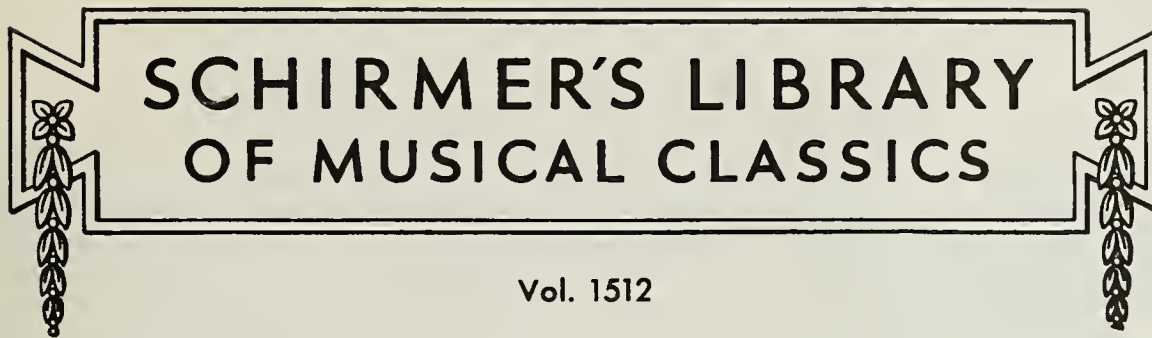
## Fifteen Two-Part Inventions For the Piano

(BUSONI)



*\* P 8  
16  
26.*





Vol. 1512

# JOHANN SEBASTIAN BACH

## Fifteen Two-Part Inventions

### For the Piano

Edited by

FERRUCCIO BUSONI

English Translation by

FREDERICK H. MARTENS

A Second-Piano Part to the  
Fifteen Two-Part Inventions  
by Louis Victor Saar is published by G. Schirmer, Inc.

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## PREFACE TO THE FIRST EDITION

A closer examination of the usual system generally followed in teaching music has convinced me that Bach's *Inventions*, in most cases, are made to serve the needs of the piano beginner only as dry, technical material; and that the piano teacher seldom exerts himself to awaken in his pupils an understanding of the profounder meaning of these Bach creations.

Ordinarily study of the *Inventions* is confined to a *selection* from among them, made without system, and the frequent use of incorrect or poorly revised editions, their signs of ornamentation and expression-marks quite unreliable, is only calculated to increase the student's difficulty in realizing Bach's spirit and meaning. Finally, there is the important *compositional* aspect, which is entirely ignored in teaching, whereas it is calculated—more than any other—to develop the student's purely *musical* side and strengthen his critical acumen.

When so advanced a thinker as Bach here expresses his intention of revealing a *clearly marked style*, in order, *at the same time*, to realize a strong foretaste of the composition, we may take for granted that the Master followed a well thought-out plan in writing his work; and that each individual combination occurring therein has its own secret meaning and importance.

It is in order to make this meaning and importance more generally comprehensible that I have undertaken the task of preparing my version.

FERRUCCIO BUSONI.

Moscow, 1891.

The principal points taken into account in this edition are those which follow:

(1) An unequivocal presentation of the text throughout the work. (In particular with regard to clarity, the execution of ornaments and the distribution of the middle parts in the three-part movement.)

(2) The choice of an adequate fingering. (Especially with regard to the employ of the thumb and of the little finger on the black keys and finger sequence for diatonic figures with thumb held down):

(a) Ascending with 3 4 3—4 5 4—4 5 3 4—4 5 2 3, etc.

(b) Descending with 5 4 5—4 3 4—4 3 5 4—3 2 5 4, etc. Use of the "parallel" finger 1 3—2 4—3 5 3 1—4 2—5 3 in diatonic progressions and trills. Avoidance of change of finger on a sustained tone.

(3) Indications of tempo. N. B.—The Italian and English indications of tempo are intended to *supplement* rather than translate each other, in so far as the Italian mode of expression often is stiff and conventional, i. e., not sufficiently capable of conveying shadings; while English, on the other hand, cannot always supply certain definitely accepted conceptions as, for instance, *allegro*, *andante*.

(4) The expression-marks, meant to serve as a guide to the correct conception of Bach's style, which is characterized, above all, by virility, energy, breadth and grandeur. The soft shadings, the use of the pedal, the *arpeggiando*, the *tempo rubato*, even too smooth a *legato* and too frequent a *piano*—since they are not in keeping with the character of Bach's music—should be avoided, generally speaking.

(5) A commentary which—in addition to the hints on piano technic and remarks concerning interpretation—is intended, first of all, to supply a contribution to the *study of form*.



## Fifteen Two-Part Inventions

Edited by F. B. Busoni

English version by  
Frederick H. Martens

Johann Sebastian Bach

Allegro

*With animation and decision*

1

*mf*

*f*

*meno f*

(1)

(1) That a # preceded the C on the second eighth-note of the measure is almost invariably forgotten by the pupil. Experience has dictated the advisability of repeating the # before the second C# to be played.

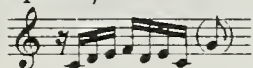
(1a) In order to avoid the collision of both thumbs on the same key, the place of the bracketed E in the left hand may be taken by a sixteenth-rest.

(2) The same as at (1).

(3) The establishment of the principal key is sufficiently pronounced in the second measure before the last to make superfluous any holding back in the tempo of the measure before the last, where the imminence of the following close is clearly expressed.

(4) The inexplicable *arpeggiando*-sign, which accompanies this final chord in numerous editions, is in absolute contradiction to the virile style of the composition, and so far as regards Bach, must be termed a stylistic error. We wish to warn students, in particular, against effeminization of this kind, here and in analogous places.

*N. B.* With regard to the *form* of this piece, it is in the main so arranged that it may be called a *three-part* invention. The half-measure theme:



(the bracketed eighth-note is treated freely, as an interval) underlies the entire composition; the closing formulas alone, which invariably terminate one of the three sections (indicated by double-bars \*), testify to the non-employ of the principal theme. The theme first appears four times in alternation in the upper and lower parts, and then, in a quadruple sequence of its *inversion*, carries out a downward progression in the upper part; which progression at the same time accomplishes the modulation to the dominant key. In the fifth measure the sequential extension of the second half of the theme finally leads to the dominant cadence on which the first section ends. The second section (cadencing in the relative key) is almost entirely symmetrical in relation to the first, in which both parts exchange rôles. The intercalated third and fourth measures — a free, symmetrical imitation of the two preceding ones — have chiefly a modulatory significance. This duplication of the two initial measures in section two assumes organic shape in the *third* section, where the theme, alternating by measures, appears in its original form as well as in contrary motion. Worthy of notice, in this instance, is this transformation of the eighth-note movement, hitherto used, of the “counter-phrase” (the counterpoint led over the theme) into a tied half-note; and the subsequent inversion of the originally descending, but now (by a triple interlocking of the type theme) *ascending* movement, which triumphantly leads back into the principal key.

Incisive, rhythmic playing will most adequately express this model worklet.

\* Double-bars have been used in each of the 30 Inventions to indicate the close of the individual sections.

## Moderato

*Expressively, but not dragging*

2 *dolce, semplice*

A B

C B

D D *fz*

N.C.(1) A *piu f*

A B C

(1) N.C.=new counterpoint, must be regarded in this instance only as a harmonic necessity, to make the transition to the dominant more evident. In accordance with the general basic conception of the form here presented the A in the lower voice might otherwise appear *uncovered* while the upper voice rests.

(2) Actually and originally the second eighth once appears as follows:

(3) For technical reasons which are self-evident the inverted mordent on D has been omitted.



The musical score is divided into four systems. The first system features a treble staff labeled '(sopra)' and a bass staff labeled '(sotto)'. It includes dynamics like *cresc.* and *fz*, and section markers C and D. The second system continues with dynamics *più cresc.* and *fz*, and section markers D and E. The third system includes dynamics *molto* and *f*, and section markers A and B. The fourth system features dynamics *più f* and *ff*, and section markers B and A. Performance instructions like 'N.C. (1)' and 'F.C. (4)' are placed below the staves. A double bar line with an asterisk (\*) is used to indicate a modulatory return.

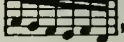
(4) F.C. = free close.

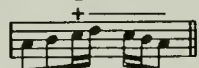
*N.B.* The entirely novel imprint given this invention – compared with its predecessor – in form, character and content, makes a corresponding difference in presentation essential. Before all else, in this invention, it is the *canonical* aspect, usually overlooked, which must be clearly and comprehensively revealed, and on the correct presentation of which recognition of its form depends.

The two-measure phrase (A) which takes the place of the theme at the beginning is repeated in the third and fourth measures of the second part in the lower octave, whereas the part progresses contrapuntally (B) above it. This counterpoint (B), in turn, is treated in the same manner in the lower part, and a *new* counterpoint (C) is built up upon it. Thus, in succession – two measures at a time – D is placed above C, E above D. The upper part, in consequence, takes shape as an uninterrupted, continuous ten-measure movement, developed by the linking of A, B, C, D and E; and, two measures later, this starts in the lower part. Since both parts, however, conclude their imitative course with the tenth measure at the same time, the phrase E has to be dropped in the imitating part. On the other hand, the lower part sets in *first* in the second section, and the entire sequence is repeated in the subdominant key and in an inversion of the double counterpoint for another ten measures.

\* The two measures which now follow serve to effect the modulatory return to the tonic, and, so to say, stand on neutral ground, *between* Section II and the abruptly closing Section III.

Vivace, quasi allegro  
Vivaciously and forcefully

(1) Although this measure unquestionably must be regarded as forming part of the *theme*, the figure: , nevertheless, is of slight significance because – save in the analogous case in Section III – it only appears *once* more in the course of the composition and then at 1<sup>a</sup>.

(2) At a more rapid tempo – the interpretation admits of various shadings in the movement of tonal groups – the editor would advise that the passage be simplified, as follows: . The rhythmic and melodic outlines never should sound blurred.

(3) The thematic progression by seconds takes a leap of a third at +.

(4) In the working-out, three sixteenth - notes are placed before the two up-beat sixteenth - notes of the theme, whereby the following figure results: . This version is also used in the *Coça*.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics such as *p*, *fz*, *f*, *mf*, and *rinforz.*. It also features articulation marks like slurs, accents, and a fermata at the end. Fingering is indicated by numbers 1-5. The score is divided into sections: the first system has a *ten.* marking; the second system has a *\** and *+ -* marking; the third system has a *- +* marking and an *Ossia* alternative; the fourth system has a *(3)* marking; and the fifth system is labeled *(Coda)* with a *(4)* marking.

*N. B.* With the same strictness observed in exactly holding down the key in the case of sustained tones, the importance of the *rest*, on the other hand, also should be taken into account, by a corresponding raising of the hands. The unoccupied hand (i. e., the *left*) is inclined to remain on the key, a habit which frequently results in the creation of unintentional organ-points, and hence should be suppressed at the very start. This observation applies to similar places in all the Inventions and is of importance with regard to their *interpretation*.

\* + - Actually: transitional measures from the second to the third sections (see note, \* to preceding invention).

Allegro deciso  
Quickly and forcefully

4 *f* sempre

Ossia

*f* *mp* *cresc.* *tr* *12 simile* *12* *f*

(1) (2)

(1) The "staccato" here called for should approximate on the piano the effect produced on the violin by the use of the "thrust" bowing. The prescribed time-value of the note should be mulcted only to the extent required to carry out a short, energetic movement of the wrist, before striking the following key.


(2) In order correctly to visualize the thematic structure, it is advisable to think of this figure as paralleling the beginning of Section II; somewhat as follows:

\* *tr* etc.



Allegro risoluto  
Rapidly, forcefully and passionately

(1) The principal figure of the theme must be "hammered out," so to say, in the sturdiest *non legato*. The manner of execution here indicated will give an approximate portrayal of the character of this interpretation.

(2) The sixteenth-note figures of the counter theme, on the other hand, should flow along in the most equalized *legato*. The three figures which relieve each other  have a tendency to confuse, at first, because of their similarity. Hence the player will do well to reduce them to rule by a comparison of their recurrence: This will notably aid his memory while, on the other hand, technical practice of the figure sequence will powerfully further finger control.

(3) The theme itself comprises four full measures, then undergoes an imitation in the dominant, and is finally used in fragmentary form for an ascending three-measure sequence. The second section corresponds in all ways to the first, with the sole exception that in it the sequence *descends* instead of ascending.

(4) The Editor regards the four measures which follow as the first half of the theme and its imitation in the tonic. Another, less justified conception would be: to connect the preceding last measure of Section II with the fourth measure of Section III (in a single sequence) and to regard all that lies between as an "extension"?

(5) A broader *ritenuto* which, incidentally, seems quite in place, calls for an enrichment of the trill:

*N. B.* This number is the first of those two-part Inventions in which the countersubject plays an *obligato* rôle, those in which one and the same *counter theme* (counterpoint to the theme) is retained throughout the composition, and appears as the theme's inseparable companion. Numbers 6, 9, 11 and 12 also are inventions of this type. We have here called attention to this peculiarity once and for all.

Allegretto piacevole, quasi Andantino  
With graceful movement, not rapidly

6

*espress.*

*p*

*p*

*p*

*p*

*mf*

*fz*

*dim.*

*legg.*

*p tranquillo*

*dolce egualmente*

*p*

*Ed. \**

*dolce egualmente*

*meno p*

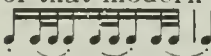
*poco cresc.*

*quasi f*

(1)

(2)

(3)

(1) This figure, in the Editor's opinion, should sound out in strict rhythm, not too *legato* and innocent of that modern elegance which, somehow, is not compatible with Bach's style. The alternative phrasing  (in which, as a rule, the two thirty-second-notes are slightly hurried in tempo) therefore should be rejected.

(2) The *legato* in the upper part can be secured only by using the pedal as indicated.

(3) What has been said at (1) applies here in the fullest sense.





Allegro moderato ma deciso  
Quite lively and with decision

7\*

*f*

*marc.*

*marc.*

Ossia

*p subito*

*p*

*trillo simile*

*cresc.*

*f*

*meno f*

*f*

*energico, risoluto*

*f*

*stacc. leggero*

*p*

\* In view of its form and nature, this invention might be classed as a kind of *primary invention* which had attained a "higher stage of development?"

First system of musical notation, featuring a treble and bass clef. The bass line contains several triplet markings (3) and a fermata over a note. The word "Ossia" is written below the bass line.

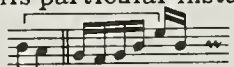

*N. B.*

Second system of musical notation. The treble clef part is marked *p sempre*. The bass line features a trill marked *tr* and the instruction *trillo simile* with a wavy line. Fingering numbers are present throughout.

Third system of musical notation. The treble clef part is marked *più f*. The bass line has a circled number (4) below it. Fingering numbers are present throughout.

Fourth system of musical notation. The bass line has a circled number (7) and the instruction *cresc.* (crescendo). Fingering numbers are present throughout.

Fifth system of musical notation. The treble clef part is marked *f sempre*. Fingering numbers are present throughout.

*N. B.* In contrapuntal movements the entrance of the organ-point on the dominant may always be accepted as a signal for the beginning of the *last section*. It is all the more so in this particular instance, since from this moment on the principal key is not again abandoned. The figure:  and what follows should be regarded as a variant of  and of its sequences.

Presto e leggero possibile\*  
As rapidly and lightly as possible

8 *quasi f*

*p*

*cresc.*

*f*

*c) meno f*

*d) meno legato*

*più p*

*mf*

(2) *meno legato*


(1) In all other editions this eighth-note appears tied over to the following sixteenth-note; yet this is in quite evident contradiction to the "up-beat" character of both figures, which clearly are separated one from the other.

(2) This measure and the one following (in the left hand), should be practised assiduously.


\* That is to say in so far as is compatible with clarity.





(4) Here the original:  has been changed for harmonic reason; these last are especially in evidence in the second measure.

(5) A single return of the theme, extended by a closing cadence, can not be regarded as an *individual section*. Hence the six closing measures at this point must either be considered part of Section II, or else must be regarded as an *adjunct*. Once evident relationship between the precedent measure (\*) and the second-last measure of the composition is recognized, one is tempted to look upon the four measures lying between as an addition interpolated merely to satisfy the feeling for symmetry.

(6) This seemingly new counterpoint is actually only a transparent variant of the first countersubject. The figure  should sound out in a robust *non legato*.

Tempo di Giga. Vivacissimo e leggero  
*With great animation and a skipping touch*

10

(1) With a consistently quiet wrist the finger should leave the key *before* striking the key following. This, in particular, should first be practised slowly and vigorously, somewhat in the following manner:

(Meas. 1)

These instructions, naturally, do not extend as well to the carrying out of the inverted mordents, which often are to be played *legato*, in which case only the three last notes (where they are not tied over) are to be struck *shortly*.

The carrying out of these instructions, after repeated playing of the composition, will result in a noticeable technical gain and will, in particular, further precision and lightness of touch.

(2) In order better to visualize the formal structure one should, as it were, imagine the entrance of a third, accessional part, the idea of which is approximately indicated in "reduced" form as follows:

(Meas. 3)



(3)

*p* *poco* >

*p* *poco a poco cresc.*

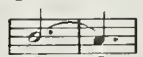
(4)

*f* *tr (simile)*

*p (subito)*

(5) *cresc.* *f ten.*

(3) Pay attention to the analogy between this measure and the three measures following, and measures 2-5 of Section I.

(4) The leading of the upper part in this measure merely expresses the figuration of a suspension resting on the seventh, one which is resolved in the next measure: . In similar fashion, one measure

later, the fundamental tone of the chord of the Dominant-Second (conceived as sustained) is embellished in the bass.

(5) This measure and the measure immediately following should be regarded merely as an "inner extension" of the movement, one which lends the melodic phrase, long drawn out, greater sweep and passion, and gives the final resolution, so to say, a certain stamp of "irrevocability." In a strictly organic sense the precedent measure is directly related to the second last measure of the composition; in which sense, it is true, the upper part must be thought of as occurring in the octave above.

*N. B.* The form is quite obviously a two-section one. With it all the two-part inventions which follow (with the exception of a few variants) also are in accord.

Moderato espressivo (il tocco dolce, ma pieno)  
 Quietly movemented and expressive (with a soft yet full touch)

11

*mf*  
*ten.*  
*poco marc.*

*dim.*  
*p*  
*mf*  
*p tranquillo*  
*legg.*

*sostenuto*  
*poco dim.*  
*cresc.*  
*mf*

*Ossia*


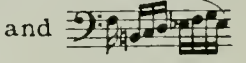
*f*  
*con grand' espress.*  
*poco riten.*  
*dim.*  
(4 3 1)

*p*  
*- a tempo*  
*ten.*  
(5)

(1) The rôle assigned the countersubject (here wellnigh raised to the importance of an independent second theme) already has been explained in the N. B. to Invention No. 5.

(2) The fugal modulation to the dominant in this place is only *apparent*, inasmuch as the theme (aside from a little deviation of the interval of the seventh, marked +) actually is answered in the tonic.

(3) The reply of the countersubject takes place in the *contrary motion*. It begins half a measure later than the original, hence on the eighth eighth-note instead of the fourth eighth-note, and proceeds from the fifth. Because of its melodic and harmonic beauty it is a most admirable contrapuntal combination.

(4, 5) To be conceived as variants of the fundamental thematic idea are:  and 

\* Three-measure parallel passages at the end of Section 1 and Section 2, in the tonal relationship of dominant and tonic.

*mf*  
*mf sostenuto*  
*dim.*  
*poco cresc.*  
*mf*  
*p sost.*  
*poco dim.*  
*cresc.*  
*f*  
*con grand' espress.*  
*poco a poco riten. e dim. - (6)*  
*mf*

(6) In the wretched line of this melodic figuration (to be played in a broadly expressive manner) the harmonic fundament may be recognized: The player must strive to allow the *suspensional character* of the figuration, so to speak, "shine through".

*N. B. 1.* Owing to its equalized formal proportions and its noble type of melody this invention must be accounted one of the most perfected models of its kind. It possesses a counterpart to correspond in the three-part Invention No. 7 (22).

*N. B. 2.* The eventual use of the embellishments in *small notes* is optional, in accordance with the player's taste.

Allegro vivace e brioso\*  
With great animation and sweep\*

12

*f brillante* Ossia *più leggero*

*f* Ossia *più leggero*

*f*

*legg.* *p*

*f* *più leggero*

(1) At first, when playing slowly, the trill should be turned into a figure in thirty-second notes:

At a very rapid tempo — and of this a really perfected performance admits — even the following would suffice:

(2) In accordance with the scale of the key of A major, in which we are moving, the mordent must choose the major second for its auxiliary note.

(3) The figure should be considered a variant of the theme:

\* The pithy and robust "rolling off" of the figures and trills, while always observing the utmost clarity, makes permissible a certain modern brilliancy, justified by the greater amplitude of the grand piano of our day. The virtuoso character of the composition, once technical infallibility is assured, even allows of a moderate employ of the pedal.

\*\* See the N. B. to Invention No. 5.



## Allegro giusto

*Animated, the rhythm well marked*

13

*mf*

*f*

*f* *p* *dim.*

*p* *f*

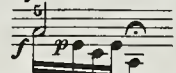

*f* *mf*

*f*

(1) In accordance with the precedent canonic scheme, it would be natural if at the two places here in question — instead of what follows — there were indicated a quarter-rest and a sixteenth-rest.

Of the four eighth-notes the *two first* notes should be somewhat more stressed, thereby allowing the imitative moment to come into its own.

(2) In many editions an A flat is incorrectly substituted for the A.

(3) The temptation to play the following:  as a two-part passage — a possibility which is quite explicable — should be resisted. The chordal figure of the “belated” quarter-note is *not* an ornamental concluding scroll; it is thematically grounded in the beginning of the third measure:  and thereby its real meaning is made clear.

*N. B.* Apparently *division into two parts* is the predominating characteristic of this form, in accordance with which each of the two parts is again divided into two *sections*.

Yet an attempt to present the piece as *tripartite* may also be justified; it might take this shape, in particular, if we establish an imaginary connection between the first half of Measure 13 and the second half of Measure 17, and, consequently, regard what lies between as a transitional passage from Section II to Section III, thus:

In this conception each section represents a separate part.

The reading given in Friedemann Bach's "Klavierbüchlein" also permits only of a *tripartite* division. In the work in question, instead of Measures 16 and 17, we have the following variants of each and then, leaping over the next four measures, Meas. 16 Meas. 17 N. B. Meas. 22 we pass at once to Measure 22.

# Allegretto piacevole

Not too fast, with graceful and equalized movement

14

The musical score consists of five systems of piano and bass staves. The first system includes the number '14' and the instruction 'N. B. 1.'. The score is marked with various dynamics and articulations: *legato dolce*, *meno legato*, *legato ten.*, *meno legato*, *simile*, *ten.*, *poco cresc.*, *ten.*, *poco marc.*, *dim.*, *P dolce*, *legato meno legato*, *ten.*, *ten.*, *simile*, *ten.*. Fingerings and slurs are indicated throughout the piece.

(1) The thematic *figure* is composed of two interlocking *up-beat* motives, one diatonic, the other chordal, whose interconnection may be considered as assuming somewhat the following shape:

A short musical diagram illustrating the interlocking of two up-beat motives. It shows a sequence of notes: a quarter note, an eighth note, a quarter note, and an eighth note, with slurs indicating the connection between them.

The proof of the correctness of this conception is supplied, above all, by the development in Section II (+ - +), in which *only the first* of the two motives presented is worked out. The Editor finds it advisable to treat this First Motive as the variation of a *syncopation*, whereby the rhythmic accentuation here demanded may be secured with ease:

A musical diagram showing the inversion of the first motive. It features a sequence of notes with a sharp sign indicating a change in pitch. The word 'Inversion' is written below the staff.

It is from the triple interlocking of the figure already mentioned and from its inversion that the actual thematic *subject* results.

(2) The *answer* to the theme (thematic subject) in the dominant occurs only after a four measure (resp. two measure) interlude. At the same time it forms the conclusion of Section I, representing a sixteen-measure period. Because of its rare simplicity this form, complete in itself, by all means deserves to be called the "primal form" of its type.





Moderato ma con spirito  
Easily, yet with spontaneous movement

15 *p*

*p* *egualmente*

*mp*

*mf* *dolce, egualmente*


*poco marc.* *marc.* *p*

*p* *f sempre*

(1) The theme embraces two full measures.

(2) A whole close instead of the original half-close, in the theme.

(3) Although this incidental canonic moment is, perhaps, unpremeditated, it should, nevertheless, not be allowed to pass unnoticed by the listener.

(4) This figure and the three figures following, each comprising two quarter-notes, are a free imitation of the precedent thematic fragment: . To secure greater smoothness of movement,

the inverted mordent has been changed to a skip of a third. In the second measure the progression of a second, on the second eighth-note (+), is inverted and becomes a descending seventh.

(5) The *answer* in the tonic is here anticipated by one half-measure.

(6) The **D** should be regarded as the seventh of the secondary chord of the seventh on the fourth degree:

Variant of Invention I

The first system of musical notation consists of two staves. The upper staff is in treble clef and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features two triplet markings over eighth notes in the first measure, followed by a sixteenth-note triplet in the second measure, and another triplet in the third measure. The lower staff is in bass clef and contains a triplet of eighth notes in the first measure, followed by a quarter rest in the second measure, and a triplet of eighth notes in the third measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern. The lower staff is in bass clef and contains a continuous eighth-note pattern, with a sharp sign (F#) appearing in the second measure.

The third system of musical notation consists of two staves. The upper staff is in treble clef and features a sixteenth-note triplet in the first measure, followed by eighth-note patterns. The lower staff is in bass clef and contains eighth-note patterns, with a sharp sign (F#) appearing in the first measure.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains eighth-note patterns with a sharp sign (F#) in the second measure. The lower staff is in bass clef and contains eighth-note patterns with a sharp sign (F#) in the second measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains eighth-note patterns with a sharp sign (F#) in the second measure. The lower staff is in bass clef and contains eighth-note patterns with a sharp sign (F#) in the second measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several accidentals (sharps and naturals). The lower staff is in bass clef and features a more complex rhythmic pattern with many sixteenth notes.

The second system continues the piece. The upper staff has a melodic line with some slurs. The lower staff has a rhythmic accompaniment with some slurs and a fermata over a note.

The third system shows the continuation of the melodic and rhythmic lines. The upper staff has a long slur covering several measures. The lower staff has a fermata and a '2' marking, possibly indicating a second ending or a specific fingering.

The fourth system features a dense melodic texture in the upper staff with many slurs. The lower staff has a rhythmic accompaniment with some slurs and a fermata.

The fifth system is the final one on the page. It shows the concluding melodic and rhythmic phrases. The system ends with a double bar line and repeat signs in both staves.





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